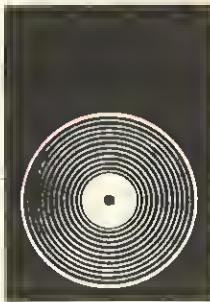


(WAS A FINN) *P.6*
Sylvester Ahola *Using - P.13*

Taken during Brian Rust's (1) interview of Sylvester Ahola (r), at Trumpet Terrace on Leverett Street, Gloucester, Mass., Sept. 1963. At that time as a gag Hooley awarded Brian the "Leather Medal with a Hole in It" for discographical research and erected a sign in front of his home stating, "Sir Brian A. L. Rust in Residence." (see page 6)



record research

ISSUE 67
 APRIL 1965
 30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
 65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.

FORM 3547 REQUESTED

Mail Order Mountain Music (see page 7)



(DOCK WALSH - 1929)



WADE MAINER'S SONS OF THE MOUNTAINEERS (ca. Late 1939 or early 1940) 1 to r: WADE MAINER; HUGH "BILL" HALL; CLYDE "JOE" MOODY; STEVE LEDFORD. HEREIN WE ALSO HAVE ANOTHER BAND; THAT BEING THE "HAPPY-GO-LUCKY BOYS" CONSISTING OF "BILL", "JOE" AND STEVE.

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SAW WOODING'S ORCH. WITH THE CHOCOLATE KIDDIES IN COPENHAGEN (see page 3)



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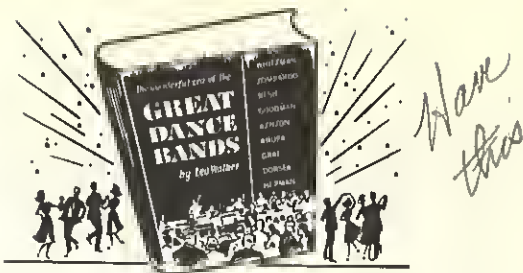
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SAM WOODING BAND OF THE 'CHOCOLATE KIDDIES': 1 to r: WILLIE LEWIS, GENE SEDRIC, GARVIN BUSHELL, SAM WOODING, JOHN WARREN, JOHNNY MITCHELL, GEORGE HOWE, BOBBY MARTIN, TOMMY LADNER, MACEO EDWARDS, HERS FLEMING.

THE CHOCOLATE KIDDIES IN COPENHAGEN
by JOHN & HANS LARSEN

The Danish newspapers already started to mention the revue, "The Chocolate Kiddies" when it had been appearing in Germany for some weeks. Today that would not have been exceptional, but in Denmark in 1925, I can assure you it was. It seems possible that the revue had been secured a tourne in Denmark before it left America (our newspapers do not agree on this point), but, at least, no suitable premises big enough for the performance were found before the revue appeared in Stockholm, the capitol of Sweden.

The Chocolate Kiddies came from Germany (via Hamburg, Berlin - see "Two Coloured Prima Donnas") and arrived in Sweden Thursday night, August 25, 1925 and at once continued to Stockholm on the nighttrain.

The revue was a great success the three weeks it appeared in Stockholm and this reached the Danish newspapers and on August 30, 1925 resulted in the following item,

"The revue, The Chocolate Kiddies has had an enormous success in the newly rebuilt Circustheatre in Stockholm. At the first night appearance the "whole town" was present, and you could see nothing but diplomats, artists, theatre-people and other kinds of personalities. The performance is described as an endless, continuous row of bizarre situations with breakneck orchestra acrobatics, and on the stage the equilibristic performances followed in rapid succession. The audience was fascinated, bewitched and charmed. The young audience, especially, shouted with joy."

The following days brought a few articles and items about the revue, and there was still a lot of talk of the possibility of getting a suitable room for the performance, but it wasn't till late August that someone succeeded in renting the circusbuilding (which is a round building used as a circus in the summer and a cinema in the winter) which certainly was big enough to hold the whole show. The Mr. Skaarup then went to Stockholm to engage the revue, and when he returned on September 2, 1925, he had the following to say to the press,

"One of my reasons for starting on this costly enterprise was that I wanted to show my fellow citizens a jazzband. I know that when they hear Sam Wooding's Jazzband, they will all agree, that never before have we heard a real jazzband in Denmark.

The revue includes no less than 47 negro artists. Its program includes small plays, dances, big ensemble numbers with chorus girls, and a jazz concert. The negro artists come from some of the negro theatres, which three years ago were allowed to give performances in New York City, and it's Mr. Leonidow, the famous impresario of Folkin, Sjaliapin' and Battistine who got the idea to start an European tourne and so far the idea seems to have been very good."

The revue was to arrive in Copenhagen on September 14, 1925, but must apparently have been delayed on the way as it didn't arrive in Copenhagen till September 15, 1925, at 10 a. m. The

revue did however, manage to open as arranged on the same date at 8.15 p. m.

As soon as the revue's programme became known to the newspapers it was published and in one of our biggest 'papers you could read,

"The programme is divided in three acts, which include a vast number of various scenes, numbers and sketches.

ACT ONE takes place in a negro cafe in Harlem where a lot of dances, i. a. a strange "negro apache" dance, are performed. Street-singers sing and the prima donna of the revue, Miss Evelyn Dove sings the hit "The Red Rose." Adelaide Hall dances a modern jazz dance and the ebony- and cream coloured negro girls, The Chocolate Kiddies conclude the act.

ACT TWO is called "Symphonic Jazzconcert" and consists of Sam Wooding's 12-men jazzband only, playing the latest jazz tunes.

ACT THREE is the longest and includes three parts. Part 1 takes place in a cotton plantation at sundown. Part 2 is called "In The Zulu Forest." In this part Adelaide Hall and the Kiddies dance and the three comics, "The Eddies" perform. In part 3 we are back in Harlem where the dancing girls reappear and the sketch "With You" is performed. The same dancers do the Charleston, the latest jazz craze from the States, and the revue finally ends up with a big finish with all the performers on stage."

The opening night was on September 15, 1925, at 8.15 p. m. Present were diplomats, politicians, Danish actors and actresses and other kinds of personalities and, of course, a lot of young Copenhageners longing to hear the jazzband.

The reviews of the revue were only partly favourable and all the critics seem to have agreed on at least one thing - the show did not come up to expectations. It seems that only Sam Wooding's band really raised the roof, but then that band, of course, consisted of several good musicians the like of whom the Danes had never heard. One of our well known critics had this to say of the revue,

"The show was quite good, but could have been better - that was the verdict of an ordinary spectator after the first night performance of the Chocolate Kiddies - and your critic agrees. A typical Copenhagen first night audience had come to watch the opening of the show and the artists at first had a hard time to raise people's spirits, but after a too slow prelude some numbers came on that really made a hit. They were comical dances and - above all - Sam Wooding's Jazzband. Later on, however, people's spirits sank, never to reach the same heights. The audience became weary and half-disappointed.

The revue is really a big variety show and there are some extremely good numbers among the variegated performances with music, singing and dancing in three acts." There are dancers who can make even Hans W. Petersen (an, at that time, famous Danish moviestar) look like a beginner, and comics who can easily take one by surprise. There are prima

(Continued on p.14)



Paa første Side en henrivende Mulatpige, og nederst Kamp-Jazz-bandet.
Paa denne Side øverst til venstre: „Gadesangere“; til højre: karakteristiske Ansigter. I Midten til venstre: Lottie Gee, Primadonnaen; til højre: de tre Dansere, der sætter Salen paa den anden Ende. Nederst: Nogle af Kordamerne.



der Negre, skal man gaa derhen alligevel, fordi disse Negre ikke er almindelige sorte Mennesker, der gør sig til Grin for Penge. Det er Kunstnere, mærkelige og fremmedartede, men fuldblods.

Og har man først overværet en Forestilling griber man af en mærkelig Trang til at se alle de andre med.

En saa ejendommelig Magt har disse farvede Kunstnere paa en Europæers Sind, at de kan faa de samme Tilskuere til at juble Aften efter Aften.

Der er næppe Tvivl om, at „Cirkus“ vil blive fyldt den Uge Chocolate Kiddies er her, og Københavnerne skylder Direktør Skaarup en Tak for, at han endnu engang har sikret os det nye og sensationelle.

Jones.



THE CHOCOLATE KIDDIES IN COPENHAGEN

We would like to thank Mr. and Mrs. Irvin C. Miller for the partial identification of photos appearing on page 4. Mrs. Miller is the former MARGARET SIMMS.

Top left (1 to r): ? , MARGARET SIMMS, ADELAIDE HALL, BOBBIE BENSON

Top right(1 to r): Two of the performers appearing here are Greenlee and Drayton

center right: LOTTIE GEE

center left: THE THREE EDDIES

Bottom row -Chorus line(1 to r): ? , ? , JAP BRANCH, ? , ? , ? , THELMA GREEN, RITA WALKER, ? , MARIE GREEN

Translation of an article in the weekly magazine "Vore Damer", September or October 1925.

TWO COLOURED PRIMA DONNAS

HOTEL HAFNIA, room no. 35, - "Come in" - said by a mezzo soprano. A slightly coloured lady of the world, Miss Evelyn Dove asks us to take a seat and in a few sentences tells us the story of her life.

"I was born in Sierra Layne, West Africa and 3 months old I parted from my parents and was adopted by an English married couple who passed through the town at that time. London then became my place of residence and here I went to school. When I was 18 I went on the stage and so far I have been very lucky. My present manager, doctor Sirato spotted me a few years back in The Gaiety Theatre in London. It was he who told me on the 'phone that in Hamburg I could take over the part I now play with the Chocolate Kiddies.

Even though I have only been in Copenhagen for a week I can say that I feel more at home here than in England - the English are a little too dry and phlegmatic for me. On this tour, which is going to last for 9 months more, I'll probably have an eventful time and meet with a lot of interesting people, but do please remember me to all Copenhageners and tell them I would have loved to stay here forever."

THE CHOCOLATE KIDDIES IN COPENHAGEN



Margaret Simms.

TO KULØRTE PRIMA-DONNAER

Hafnia Nr. 35! — come inside! — slynget ud af en Mezzo Sopran.

Evelyn Dove, en lidt farvet Verdensdame, beder os tage Plads og fortæller os i faa Rids sine Oplevelser.

I Sierra Layne, West-Afrika er jeg født; 3 Mdr. gammel kom jeg fra mine Forældre og blev adopteret af et engelsk Ægtepar, som var paa Rejse. London blev mit fremtidige Opholdssted. Jeg har faaet en god Uddannelse, og fra jeg 18 Aar gammel kom til Scenen, har jeg haft Hædet med mig. Min nuværende Manager Dr. Sirato saa mig for et Par Aar siden paa Gaiety Teater i London, og tilkaldte mig pr. Telefon for at jeg i Hamborg kunde overtage min nuværende Rolle i „Chocolate Kiddies“.

Til Trods for at jeg kun har været i København en Uge, maa jeg sige, at jeg føler mig bedre tilpas her end hos de tørre, flegmatiske Engländerne. Med denne Tourne som endnu skal vare 9 Maaneder, vil jeg nok komme til at opleve adskilligt, men hils alle Københavnerne og sig dem at jeg gerne blev her altid.

Om jeg kan lide København? Of course! — Dog har jeg ikke lært mange at kende i de faa Dage, jeg har været her.

Dette Svar faar vi af Miss Margaret Simms, som siddende paa Ilug i Sengen med sin Ukulele modtager os med et eneste stort Smil.

Det er ikke meget, jeg har oplevet, jeg er kun 19 Aar, og mit Livs Historie er snart fortalt. I Washington saa jeg første Gang Dagens Lys, mine Forældre var indvandrede fra de vestindiske Øer, saa hvem ved om Danmark ad Omveje er repræsenteret i mig. Dams har været alt for mig, fra jeg 7 Aar gammel kom i Skole i New York, dansede jeg tidlig og silde. Jazz-Rytme har vistnok ligget mig i Blødet, og 16 Aar gammel kom jeg til et Chocolate-Teater paa 7. Avenue som Kordame, hvor jeg efter to Ugers Tjeneste fik tildelt en Hovedrolle. Jeg kom derefter til Daily Teater paa



Evelyn Dove.

Broadway og spillede Titelrollen i Liza, og nu er jeg her, efter at vi har besøgt Hamborg og Berlin, hvor vi var i 8 Uger, og der lærte jeg en Storby at kende udenfor Amerika.

Vi bemærker, at disse to ikke som vore egne Skuespillerinder har alvorlige Sysler i Hjemmet, ogsaa udenfor Scenen er de sorgløse Sommerfugle, som med deres tro Følgesvend Ukulelen synger sig gennem Tilværelsen og Intervuet. Vi forlader Miss Simms, som til Afsked synger: „My old Kentucky Home“.

Udenfor Døren hører vi hendes Stemme: „Good bye! Remember me to all the Copenhagen-Friends“.

Den kulørte.

*See Brian Rust's
"Jazz Records"*

SYLVESTER "HOOLEY" AHOLA

by Woody Backensto

Sylvester "Hooley" Ahola, a superb trumpet player of the twenties, today lives in happy retirement with his devoted wife in Gloucester, Mass. However, he appears in every local pageant, played 1st trumpet in the Cape Ann Symphony for ten years and 2-3 years on percussion, choir leader of his church for the past ten years, is a well-known radio "ham", is the sexton of his nearby church, has 25 acres of woods and paths to keep open together with lawn mowing -- so it's an active retirement. Active? -- he still rides around town on a French Velo-Solex motorized bike.

In his native town he was known as a local boy who made good in the big city until he was 'rediscovered' a few years ago by British jazz expert and writer Brian Rust. Rust is largely responsible for the "Hooley" cult that has developed in British jazz circles. RR staffer Harold Flakser supplied the major assist by spending endless hours methodically searching through New England telephone books to locate the present abode of Sylvester Ahola. As a historian, Rust is documenting Hooley's musical activities with emphasis on recordings of all types; much of this information is already available in Rust's tremendous publication JAZZ RECORDS 1B97-1931.

Ahola's lyrical trumpet work on records was well-known to your columnist. My researches on the CALIFORNIA RAMBLERS and CASS HAGAN bands brought forth brief references to Hooley's activities on the New York scene. So here's how the research paths cross again.

Hooley says he's a frustrated drummer, having started on drums at age six. At eight he took up cornet. After joining the local Waino marching band in Lanesville, Mass., he stepped up to Frank E. Ward's (he's now the dean of Arlington Academy of Music) very fine modern New England territory band for three years until September 1, 1924. Then on to Boston to become a pupil of Walter Smith, Boston's famous cornet soloist and band director. On trumpet he was trained for symphony work and consequently he recorded all kinds of long hair, triple tongue solos, salon music, bugle calls, and even a 12-inch "Lost Chord."

From September 1924 to June 1925 he was at the American House Rathskeller in Boston with the Henry-Franks Orchestra. For the summer of 1925 he was at Newport, R.I., Casino with Lew Calabrese Orch. (later made good in Chicago area as Lew Breeze). Next with Ruby Newman's very first band at the Spanish Room, Hotel Buckminster, Boston, Mass. from Labor Day to Xmas 1925.

Instead of joining the Boston Symphony he joined PAUL SPECHT about Xmas 1925 replacing Johnny Egan and stayed until February 12, 1927. While with Specht they toured Europe and played on the very first musical "commercial" radio broadcast (over WJZ in NYC). During this time Hooley was on all the records made by SPECHT'S ORCHESTRA and THE GEORGIANS. Charlie Spivak had been the 2nd trumpet with Specht, but when Hooley joined Specht wanted all jazz and 1st trumpet played by Ahola. During this period he played in the styles of Red Nichols, Bix Beiderbecke, Phil Napoleon, even growl and pure corn when called for. He always played 1st trumpet and then jazz if they wanted it. "We all learned from Red and Bix and I still have quite a few of Red's records that I listened to as I came into the music business. I did not consider myself a jazz man but a business trumpeter."

"Spanish Shawl" by THE GEORGIANS on Co 523 has often been credited to Red Nichols but it was actually made by Charlie Spivak. Hooley remembers the boys were playing this record in their hotel room when he joined Specht. Red Nichols has been suggested as the trumpeter on the following sessions but the credit must go to Hooley:

November 1B, 1926 - DALE WINBROW (The Del-Mar-Va Songster) AND HIS RUBEVILLE TUNERS

Co B21-D It Takes a Good Woman (143121-2)
Country Bred and Chicken Fed (143122-2)

December 2, 1926 - DALE WINBROW (The Del-Mar-Va Songster) AND HIS RUBEVILLE TUNERS

Ed 51B94 Country Bred and Chicken Fed (11346)
" So Long North (11347)

On the above, as well as THE GEORGIANS "Horses" and "Frisco Bay" and others, Hooley was aware that musicians were crediting these to Red Nichols during the first year of issue. "Funny thing though, when I arrived in England in December 1927 (Xmas), musicians from Australia and India that came to London knew that I had made them, but home in my own country no one believed me."

Here are a few more New York sessions which Hooley made but at times have been thought to be Red Nichols:

January 15, 1926 - CAROLINA CLUB ORCHESTRA

Pe 14551, Pat 36370 Sweet Child (106540) - Johnny Morris (vo)
Pe 14552, Pat 36371 Pretty Little Baby (106541) " "
Pe 14562, Pat 36381 I never Knew (How Wonderful You Are) (106542)
Pe 14573, Pat 36392 Static Strut (106543) by CONSOLIDATED CLUB ORCH.

February 19, 1926 - CONSOLIDATED CLUB ORCHESTRA

Pe 14580, Pat 36399 Good Night (I'll See You In The Morning) (106652) - Johnny Morris (vo)
Pe 14574, Pat 36393 Here In My Arms (106653) - Johnny Morris (vo)

August 10, 1927 - VAN & HIS HOTEL HALF MOON ORCHESTRA

Pe 14B55, Pat 36674, PatA 11499* Barbara (107716) - Wilson & McClelland (vo)
Pe 14B56, Pat 36675 Baby Feet Go Pitter Patter (107717) Wilson & McClelland (vo)
Pe 14B60, Pat 36679, PatA 11527 Cornfed (107718)
Pe 14BB6, Pat 36705, PatA 11512* Leonora (107719) Fred Wilson (vo)

* by VAN'S ORCHESTRA - session also included a 12" test rec'd.

September 17, 1927 - OKEH MELODIANS

OK 40B9B My Blue Heaven (81447)
OK 40905 A Shady Tree (B1448)
OK 40898, PaE R343B* There Ain't No Land Like Dixieland (81449-B)

November 14, 1927 - OKEH MELODIANS

OK 40960, PaE R3499* I Fell Head Over Heels in Love (B1B16)
OK 40941, PaE R3488* How Long Has This Been Going On (81B17A)

* by SAM LANIN'S ARKANSAW TRAVELLERS

There is a SAM LANIN session listed at the top of page 357 of Brian Rust's JAZZ RECORDS which includes Sylvester Ahola erroneously for he was in Boston April 1927. The tunes "Side By Side", "Hello Cutie", and "Red Lips, Kiss My Blues Away" long have been puzzlers for they have also been credited to Red Nichols erroneously.

After BERT LOWE for the opening of Hotel Statler in Boston (March 21 to July 5, 1927) he joined PETER VAN STEEDEN at the new Half Moon Hotel, Coney Island, N.Y. until September 21, 1927. Next with ADRIAN ROLLIN'S NEW YORKERS at the New Yorker from September 22 until October 15. Again with PAUL SPECHT for theaters in NYC and Brooklyn till November 3. The next day Hooley joined CASS HAGAN at the Park Central Hotel, about two months after Red Nichols left the band, and stayed until the 29th. He then went home to Gloucester, Mass. for a vacation. On December 12th he sailed on the Berengaria from

(Continued on p.12)

PART TWO
continued from issue 66

MAIL ORDER MOUNTAIN MUSIC

by ROBERT HEALY



CHRIS BOUCHILLON

So with the FALL 1928 catalogue, Silvertone records went their merry way, and the following SPRING 1929 issue heralded the appearance of the new Supertone 'Electrically' recorded items and only 43¢ each. The old Silvertone issues appeared once again only renumbered with the Supertone numbers. The records received the same page makeup and Chubby Parker was now the favorite banjo picker.

Frankie Wallace makes his first Sears debut with Spt. 9082 "Blue Yodel #2/Away Out on the Mountain", as does Frank Luther with Spt. 9183 "West Plains Explosion/Hanging of Charles Berger." New artists included Gus Link, Welby Toomy, Emmett Davenport, and Sam Caldwell. Challenge had now gone to 3/65¢, and showing up in the 'Hillbilly' listings were such mountain crooners as Arthur Fields, Lambert & Hillpot, and the Jewell Mixed Quartette, but there was still some fine country items. Challenge 309 belatedly shows up with "Please Papa Come Home/Write a Letter to My Mother" by James Ragan and Oliver Beck. Oliver Beck was Bob Hoke on Gennett, but still better known as Charlie Poole.

Challenge 335 had "The Maxwell Girl/Dixie Cowboy" by Prescott, but over in the Spt. department it was available on 9250 by Aulton Ray. Conquerors were now the middle priced records at 3/89¢, and of 22 new releases, Mr. Dalhart held his popular lead with 16. Frankie Wallace appeared on three, and that distinctive banjo picker, Willard Hodgins, chords in with Cq 7178, "Engineers Hand on the Throttle/She Waves as His Train Passes."

Over in the songbook department there was a new one by Vernon Dalhart and Carson Robison featuring such happy ditties as the "Altoona Freight Wreck" and "Mothers Grave"

By the SPRING OF 1930, Vernon was having a little bad luck with producing a hit and only his more popular items were retained.



CLAYTON McMICHEN

He & Carson had long since made the split, and Carson now bowed in with 5 singles on Supertone, and eleven in conjunction with Frank Luther on both Challenge and Conqueror.

Frankie Marvin was certainly represented having listings as by Ray Ball, Bob Fagan, Frankie Wallace, and Whitey Johns. The Pickard Family (Dad (Obed), Mom, Bubb & Ruth) made it in time for Challenge 990, 992, & 993.

New artists in the Conq. department included:

- 7259 Bed Bugs Makin' Their Last Go 'round/All Night Long by Oscar Craver
- 7257 Kickin' Mule/C-H-I-C-K-E-N Spells Chicken by Rogers & Pickett
- 7270 When the Snowflakes Fall Again/The Burial of Wild Bill by Alex Gordon

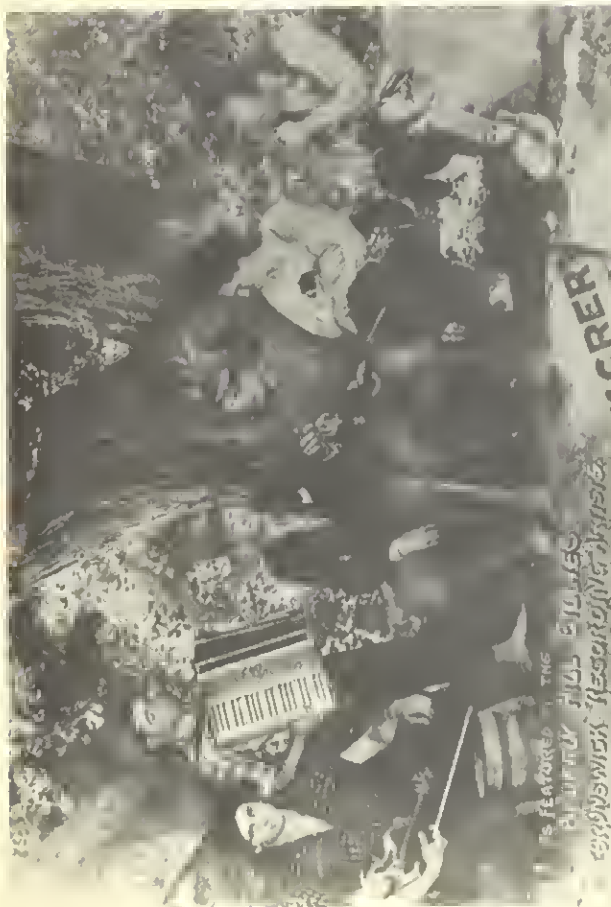
Supertones remained at 43¢ each and such colorful names as the Arkansas Woodchopper, Moonshine Harry, Pie Plant Pete & Weary Willie were available.

Let's leave the record department for a moment and visit the instrument counter. For only \$11.25 you could receive a Bradley Kincaid 'Houn Dog Guitar' with case. "The popularity of Bradley Kincaid's Houn' Dog Guitar is growing greater everyday. It is the guitar that the well known radio artist uses and named. Bradley will help you learn to play his favorite selections which he plays over the radio and he has agreed to give one of his books with every Houn' Dog guitar purchased". Or if you already had a guitar Bradley's "Favorite Mountain Ballads and Old Time Songs" booklet was available at only 39¢.

Naturally any hillbilly in his right mind would also want a genuine "Walter Peterson harmonica, shoulder holder and course" continued on page 9



BOB WILLS AND HIS TEXAS PLAYBOYS (At KVOO Studios)
1 to r: EVERETT STOVER, ROBERT MCALLY, LEON MCALIFFE, AL FRANKLIN(MC), TINY MOTT(?), HERMAN ARNSPGER, AL STRICKLIN, JOE FERGUSON, BOB WILLS, SMOKEY DAVIS, TOMMY DUNCAN, SON LANSFORD, SLEEPY JOHNSON (from the Glen White Collection)



BEVERLY HILL BILLIES (ca 1930)
1 to r: HANK SKILLET, ZEKE MANNERS, GLEN RICE, EZRA PAULETTE, STUART HAMBLEN, LEN RILES. (from the author's collection)

MILTON BROWN AND HIS BROWNIES (ca late 1930s) (At WCAP studios Dallas Texas) 1 to r: WANDA COFFMAN, bass; CECIL BROUER, fiddle; BOB DUNNIE, steel guitar; CLIFF BRUNER, fiddle; FRED "POPPA" CALHOUN, piano; MILTON BROWN, leader & vocal; OTIE STOCKARD, banjo; DORWOOD BROWN, guitar. (photo courtesy Glen White)

THE LIGHT CRUST DOUGHBOYS (ca 1939)
1 to r: JOHN "BUCKY" PARKER, ROBERT "BUCK" BUCHANAN, CHARLES BURTON WILSON, MARVIN MONTGOMERY, MURVEL "ZEKE" CAMPBELL, KENNETH "WAGNER" PITTS, PARKER WILSON, in rear - RAMON DEARMAN, JIM BOYD.



MAIL ORDER MOUNTAIN MUSIC

for only 95¢. And if that didn't whet your appetite how about one of Carson J. Robison's "Jews Harp" and 5-minute course for only 49¢. So with your guitar in your arms, your harmonica strapped on, all you needed was something to do with your legs! Have no fear! Over in the piano roll department--how about some of the following? "Blue Yodel #2, In the Jailhouse Now, My Blue Ridge Mt. Home, You'll Never Miss Your Mother Til She's Gone, Blue Yodel #1, Death of Floyd Collins, Bum Song, Prisoners Song and/or "The Letter Edged in Black". Stand back! Here comes Daddy Stovepipe #6!

Then as today, the most popular artists were imitated. Covering Victor's greatest country singer were: Supertone's yet!

- | | | |
|------|------------------------------|--------------------|
| 9425 | Blue Yodel #3/Blue Yodel #4 | by Duke Lane |
| 9374 | Rock All The Babies To Sleep | by Dave Turner |
| 9534 | California Blues | by Charlie Blake |
| 90B2 | Away Out on the Mountain | by Frankie Wallace |

The SPRING, 1931, catalogue introduced a new singer on 5pt. by the name of Gene Autry:

- | | |
|------|--|
| 9706 | Cowboy Yodel/Train Whistle Blues |
| 9702 | Hobo Bills Last Ride/Hobo Yodel |
| 9705 | I'll Be Thinking of you Little Gal/
Whisper Your Mothers Name |
| 9704 | They Cut Down the Old Pine Tree/
In the Shadow of the Pine |

And Gene was given equal billing to one "Amos Greene".

The highest Supertone seems to be about 9737, and with this release this series of Supertone became collectors items. Challenge reached about #901 and this label likewise returned to oblivion.

Dalhart, Robison, & Luther got the most play on all three labels, while such aliases as Ben Hawkins, Jack Edwards, Black & White, Andy Hopkins, and Jerry Jordan also abounded in the Supertone listings.

Perhaps the scarcity of records of this period can be explained by the following: "THIS SPRING & SUMMER, 1931, catalogue was printed in a limited edition to insure a permanent record of the economic progress portrayed in successive editions of our catalogues. We are preparing each season a limited edition of our catalogues, printed on fine quality rag paper, and bound in buckram. The copies are distributed to the larger libraries throughout the nation with the hope that they will prove valuable books of reference to future generations. This is number 203 of 550 copies." The next issue to be distributed was the FALL, 1931, issue.

"You too can play like Chubby!" For \$7.95, the 5-string Supertone banjo, endorsed by Chubby Parker, was yours to enjoy. Thus the FALL 1931-32, issue ushered in the latest batch of records and instruments. Although Chubby endorsed Sears banjos, Sears didn't endorse Chubby, for not one of his records were offered. Sears had evidently entered into a contract with Brunswick, and the new Supertone series, (2000 series) taken from the Brunswick 100 series made its appearance. (See Disc Collector, Vol. II, #1 & 2, for this Supertone series).

For the 1932 CATALOGUE, Conquerors had slipped to 19¢ each, and release numbers were in the 7700 & 7800 range. Gene Autry, Sam Cole & His Cornhuskers, Chubby Parker and the Arkansas Woodchopper (real name Luther Ossenbrink) were the commanding stars. Supertones had been reduced to 35¢ each, but only the earlier issues in the 2000 series were featured. The later issues were probably offered for sale directly through the company outlets or via the supplemental lists thus retarding distribution and making them quite rare today.

By the SPRING OF 1933, Gene Autry was clearly the big winner with 24 Conqueror releases to his credit. Conqueror B059 had been reached and "MOUNTAIN BALLADS" were now available by Mac & Bob, Cliff Carlisle, Welling and McGhee, Martin & Roberts, and of course the old standbys Marvin, Dalhart, Robison & Luther.

Supertones had been dropped, but evidently not the contract with Brunswick, as now the Brunswick label itself was carried, and things were beginning to look better as they sold for the astronomical price of 75¢ each. Mac & Bob received star billing for their Brunswicks. New songbooks by Gene Autry, Cliff Carlisle, Mac & Bob, Ark Woodchopper, Walter Peterson and Carson Robison were available, undoubtedly published by M. M. Cole.

Gene Autry's "Roundup Guitar" was given a little competition to Bradley's. Miniscule pictures of WLS artists graced the pages of the SPRING, 1934, catalogue with only Conqueror records being offered. Cliff Carlisle, Wenatchee Mountaineers, Gene Autry, and the Cumberland Ridge Runners posed for the photographers. New artists included Bill Cox, Cowboy Tex Ritter, Red Foley, and somebody by the name of George Goebel had two releases:

- B156 Silly Richardsons Last Ride/Berry Pickin' Time
B157 Cowboys Best Friend Is His Horse/Night Herding Song

Gene Autry was still the number one artist with 29 releases to his credit, although Frank Luther wasn't far behind with 19 releases. Of two pages of listings, a little better than one was devoted to "MOUNTAIN BALLADS AND COUNTRY FOLK SONGS", perhaps an indication of things to come.

The SPRING, 1935, issue was changed little. A slight increase in price to 2/39¢, a few new artists as the Calahan Bros., Skyland Scotty, the Westerners, Elton Britt, and some new songbooks by Bob Miller, Jimmy (sic) Rodgers, and #2 for Gene Autry were all that was offered. The day of the traditionalist had clearly been relegated to the historical junk pile.

Prices were upped for the SPRING, 1936, edition to 2/45¢, and country records were by far the more popular, as the so-called "popular" numbers had shrunk to less than two columns in two pages and unless it had a popular vocalist, credit wasn't bothered with. New artists included the Prairie Ramblers, Fleming & Townsend and the Carter Family (Cq 8529, B530, B535, B539, 8540 & 8541). It was quite clear that WLS artists were being featured, and why not? Sears owned the station.

For the FALL, 1936, issue, Cq 8633, B636, B642, 8643 & B644 had been added to the Carter Family listing, and the late Lew Childre had made the release lists. Some Conqueror records had been more popular than others over the years, some even remaining since the inception of the label. One could almost guess what they might be as their frequency on auction lists makes the search more painful than rewarding.

- 7068 Death of Floyd Collins/A Boys Best Friend Is His Mother
by Vernon Dalhart
7062 My Blue Ridge Mt. Home/Golden Slippers
by Carson Robison Trio
7332 Turkey in the Straw/Patty on the Turnpike
by Hobbs Bros.
7227 Big Rock Candy Mountain/Bowery Bums by Frank Luther

For this particular issue was also a Jubilee Special offered by Victor records in which you got six assorted Victors (scroll labels yet!) for only 55¢, and you could order as many sets as you like with guarantee of no duplicates. (sigh!)

In 1933 a new sensational guitar was being offered, and it was termed an "amplified" guitar (actually a steel, Nationals and others on the order of Dobro) and was priced from \$19.50 to \$62.50.

The year 1937 is significant in that for the first time in the catalogues some Texas swing bands had made the pages. Included were Al Clauser, Rowdy Wright, and Cody Fox. Vernon Dalhart was available on only two releases (Cq 706B & 7737), and the Carter Family listing had been enlarged to include B691, -2, -3, 8733, -4, -5, BB06, B815, and 8816. Song books by Wilf Carter, Hoosier Hot Shots, Prairie Ramblers, Lulu Belle and Scotty, The Ranch Boys, & Jimmy Davis were offered in the FALL, 1939, catalogue. The label was changed and that tempestuous hoe-down fiddler, Fischer Hendley and His Aristocratic Pigs, had been added, while all but 8529, 8530, 8539, 8540, B542, 8636, 8693, & 8815 had been cut from the Carter Family listing. More Texas bands were added and Roy Newman, Bill Nettles, Bob Wills, and the Light Crust Doughboys were "HOT-NOVELTY" listings.

Alvin Ray displaced Gene Autry to the bottom of the page for his more modern electric guitar endorsements.

By the FALL OF 1940, WLS artists had been granted only 1/3 of a page although Gene Autry (Cowboy Star of Hollywood) held his position. There were a few additions by the Light Crust Doughboys, and Roy Rogers had 3 new releases, but popular records were beginning to take the upper hand. Such swinging groups as Lawrence Welk, Kay Kayser, Benny Goodman, Horace Heidt, & Gene Krupa were now offered. In-roads had been made but not

(Continued on p.14)



JIMMY WITHERSPOON ON HI FI AND VOGUE(E)

JIMMY WITHERSPOON AT THE MONTEREY JAZZ FESTIVAL:
JW(vo) with Roy Eldridge(tp); Woody Herman(cl); Coleman Hawkins
and Ben Webster(ts); Urbie Green(tb); Earl Hines(p); Vernon
Alley(bs); Mel Lewis(dms). recorded live, Monterey California
Oct., 1959

BIG FINE GIRL	Hi Fi J421, Vogue(E) EPV 1269
NO ROLLIN' BLUES	" "
GOOD ROCKIN' TONIGHT	" "
AIN'T NOBODY'S BUSINESS	" Vogue(E) EPV 1270
WHEN I BEEN DRINKING	" "

Above also on Hi Fi Stereo S421.

FEELIN' THE SPIRIT - JIMMY WITHERSPOON AND THE RANDY VAN HORN
SINGERS: JW(vo) with R.V.H. singers and unknown rhythm section

EVERYTINE I FEEL THE SPIRIT 45-R594	Hi Fi R422
DEEP RIVER	"
I COULDN'T HEAR NOBODY PRAY	"
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD	"
NOBODY KNOWS THE TROUBLE I'VE SEEN	"
I WANT TO BE READY	"
STEAL AWAY TO JESUS	"
OH MARY DON'T YOU WEEP 45-R594	"

Above also on Hi Fi Stereo S422. Is there a Vogue(E) counter-
part to above?

WITHERSPOON, MULLIGAN, WEBSTER AT THE RENAISSANCE:
JW(vo) with Ben Webster(ts); Gerry Mulligan(bariSax); Jimmy
Rowles(p); Leroy Vinnegar(bs); Mel Lewis(dms)
"Renaissance" Club, Los Angeles, Calif.
Nov or Dec 1959

TIME'S GETTIN' TOUGHER THAN TOUGH	Hi Fi J426
HOW LONG	"
CORINA-CORINE	"
C.C. RIDER	"
ROLL 'EM PETE	"
EVERY DAY	"
OUTSKIRTS OF TOWN	"
GOIN' TO KANSAS CITY	"
TROUBLE IN MIND	"
ST. LOUIS BLUES	"

All titles also on Vogue(E) LAE12253. Some on Vo(E) EPVH1278.
note: In liner notes on HiFi 426 it is stated "same personnel
with whom he (JW) has already recorded an album for Verve
records." Research!!! Did JW record for VERVE??!!

JIMMY WITHERSPOON ON REPRIS AND VOGUE(E)&(F)

SPOON: JW(vo) with Gerald Wilson(tp); Harbie Harper, Si
Zentner(tb); Lanny Morgan(as); Teddy Edwards(ts); Gerald
Wiggins(p); Al Viola(gu); Jimmy Bond(bs); Earl Palmer(dms);
Bob Florence(arranger). Dec 8, 1959

LOVER COME BACK TO ME	Reprise 2008
A BLUES SERENADE	"
DO NOthin' TILL YOU HEAR FROM ME	"
AIN'T MISBEHAVIN	"
WE'LL BE TOGETHER AGAIN	"
I'LL ALWAYS BE IN LOVE WITH YOU	"
JUST A SITTING AND A ROCKIN'	"
JUST ONE MORE CHANCE	"
MUSIC MAESTRO PLEASE	"
IT ONLY HAPPENS ONCE	"

RHYTHM & BLUES

JIMMY WITHERSPOON

DISCOGRAPHY

By
ANTHONY
ROTANTE

PART 6

I'M BEGINNING TO SEE THE LIGHT " "
DON'T WORRY 'BOUT ME " "
All above also on Reprise Stereo S2008.
Note: Was above a 'purchased' session?

"OLYMPIA" CONCERT: JW(vo) with Buck Clayton Orchestra: Buck
Clayton, Emmett Berry(tp); Dicky Wells(tb); Earl Warren(cl &
as); Buddy Tate(ts); Sir Charles Thompson(p); Gene Ramey(bs);
Oliver Jackson(dms). Paris Franco, Apr. 22, 1961

I'LL ALWAYS BE IN LOVE WITH YOU	Vogue(F) LD546-30
GEE BABY, AIN'T I GOOD TO YOU	"
SEE SEE RIDER	"
I MAKE A LOT OF MONEY	"
BLOWIN' THE BLUES	"
T'AIN'T NOBODY'S BUSINESS IF I DO	"
EVERYTHING YOU DO IS WRONG(NO ROLLING BLUES)	"
ROLL 'EM PETE	"

HEY, MRS. JONES:
(collective personnel)- JW(vo) with Al Porano, Gerald Wilson,
Martin Banks, Conrad Gozzo, John Anderson(tp); Frank Rosolina,
Dick Nash, Lew McCreary(tb); Ben Webster, Harold Land, Ted
Nash, Charles Kennedy, Jay Migliori, William Green, Maurice
Simon(saxes); Bill Miller(p); Jimmy Bond(bs); Al Viola(gu);
Earl Palmer, Mel Lewis(dms); John Vidor, Darrel Terwilliger,
Bob Bruce, Sid Sharpe, John De Voogt, Walter Wisniewer, Jerry
Vinoi, Harry Hyams, Al Barr, Stan Harris, Jesse Ehrlich, Walt
Rover, Justin D. Tullio(strings); H.B. Sarnum(arranger&Conductor)
Los Angeles, Calif June 19, 1961

I AIN'T MAD AT YOU	Reprise 6012
I DON'T KNOW -R20013	"
IF YOU LIVE THE LIFE YOU PAY THE PRICE	"
THE MASQUERADE IS OVER -R20013	"

IN THE DARK	Reprise 6012
TANYA	"
HAVE FAITH	"
WARN YOUR HEART	"

HEY, MRS. JONES	Reprise 6012
LOVEY DOVEY -R20029	"
WEE BABY BLUES	"
PINK CHAMPAGNE	"

All above on Reprise Stereo 9-6012 too.

ROOTS WITH WEBSTER: JW(vo) with Gerald Wilson(tp); Ben Webster
(ts); Ernie Freeman(p); Herman Mitchell(gu); Ralph Hamilton(bs);
Jim Miller(dms). Location ? Date ?

I'D RATHER DRINK MUDDY WATER	Reprise 6057
I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN	"
KEY TO THE HIGHWAY	"
DID YOU EVER	"
CONFESSIN' THE BLUES	"
NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT	"
YOUR RED WAGON	"
RAIN IS SUCH A LONESOME SOUND	"
CHERRY RED	"
IT'S A LOW DOWN DIRTY SHAME	"
JUST A DREAM	"
PLEASE MR. WEBSTER	"

All above on Reprise Stereo 9-6057 and Reprise(Fr)P6013.

**** TO BE CONTINUED****

NEXT INSTALLMENT WILL BE JW's PRESENT RECORDING ADVENTURES
WITH PRESTIGE.

Victoria Spivey Blues Is My Business



LUCK IS A FORTUNE!

IF YOU LIVE LONG ENOUGH YOUR LUCK IS BOUND TO CHANGE.
I was just thinking about little BOB DYLAN. The years flashed
back to 1961 when I first met him at Gerde's Folk City in Greenwich
Village, New York City. He was the sweetest kid you would ever
want to meet. Just a bundle of nervous energy. He would say Moms,
this Moms, that Moms, always trying to get my attention. He was a
doll. I was so proud of him then because he really had some talent
which was just ready to explode. And did it! Just a couple of years
later he was on his way to becoming a world idol in his field.

Speaking about idols! Bob used to tell us all about his childhood
and how he used to get next to the Chicago blues people. He had an
idol too, among others, and he was none other than the great coun-
try blues singer, Big Joe Williams. A dream came true for Bob when
Big Joe was here in New York for a Gerde's engagement. Bob knew
about my little record company SPIVEY and my plans to record Big
Joe, and he wanted 'in' too. What a sight as little Bob was carrying
Big Joe's unusual guitar to the studio! And did they play well to-
gether! Like they were together for 50 years! "Come On Big Joe
Little Junior, Play your harp." That's the way Big Joe proudly gave
Bob the cue to 'take off' on one of the titles. Yes, this was Bob
before Dame fortune was to reward him for his great talent.

When I see him now he still gives me that big baby kiss and hug.
He's still the same little boy to me and I am so happy for him. On
a recent Les Crane TV show Bob was simply great. I believe he
could become a great comedian in addition to his writing and singing.

So Bob! keep up the good work and stay the same young man you
were in 1961, and you won't have to look back.

MORE TO COME: IN ADDITION TO VARIOUS FEATURES AND COLUMNS
MESSRS. KENDZIORA AND MCANDREW WILL RETURN WITH THEIR RESPECT-
IVE SECTIONS. WE HOPE TO INCLUDE A HISTORIC FASCINATING AUTO-
BIOGRAPHICAL WRITTEN BY ONE OF OUR GREATEST BLUESMEN!!

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

MA RAINEY

I hope that the reissue by Fontana of the complete Ma Rainey
(five LP's) will proceed somewhat more carefully and accurately
than it started. The first album, (European) Riverside 8807, con-
tains the statement by annotator H. R. Rookmaaker that "from an
engineering point of view these records are the worst made in the
twenties." Man, this will build our Paramount image! Worst?
Hasn't Rookmaaker ever heard a Rialto or a Black Patti? Let's be
candid but honest; among the worst.

Do you suppose that with this surprising depreciation they are
trying to cover their usage of used records from which to master.
Like a certain chintzy American company, do they find my con-
ventional rates for re-equalizing and remastering from our near-
complete set of test-pressings and new records exorbitant? Several
of their competitors don't.

Or (less likely) is this an oblique reply to our question of why
we were sent a barely intelligible tape from which to try to lift
the lyrics? Anyway, now that we have a copy of the record -
which, thank goodness, is reasonably intelligible - we can finally
grasp the words. Substitute the following lines in the notes to
Ma Rainey, Volume 1:

Song
&
line

LOST WANDERING BLUES

5 (Lawd) I went upon the mountain, turned my face to the
(that) sky (2x). Words in parenthesis are substituted or added in
the repetition of the line in the song.

DREAM BLUES

7 (Lawd) Lawd I wonder, what am I to do (2x)

HONEY WHERE YOU BEEN SO LONG

11 (2x)

13 I have been a lonesome thing

14 But I'm so glad to see you home again

YA DA DO

8 I don't know the name

9 But it's a pretty little thing

10 (2x)

11a Fill you with its harmonizin' strain

b But you know there's room for this little bitty thing

add a line 13

Everybody loves a ya, da, do, do

or Everybody loves it: ya, da, do, do

THOSE DOGS OF MINE

7 I had to keep on the shady side of the street

13 Lord, I begged to the B & Q**

(**presumably begged the B & Q Rail Road to carry her,
because her feet wouldn't)

LUCKY ROCK BLUES* (*a "lucky rock" is a talisman)

10 Tryin' to rid myself of this bad luck I've got

SOUTH BOUND BLUES

13 Goin' back to Georgia folks, I (mama) sure ain't comin' back.

The photograph of Ma with her Wildcat Jazz Band is mistaken
in the identification "Rabbit's Foot Minstrel vaudeville show",
but is correct in the personnel. Notice that Al Wynn then played
the trombone left-handed. He changed to right-hand playing a
few years later after having been frequently told that left-handed
playing looked peculiar. Of course several months of woodshed-
ding were involved before the switch could be made.

(CONTINUED ON NEXT PAGE)

MA RAINEY

One other small point: The Chicago Music Publishing Company was a subsidiary of The New York Recording Laboratories, not Mayo Williams'. He was an employee and at no time owned stock in either concern.

"Klondike", the Birmingham-born, theatrically-informed octogenarian informs me that the Negro entrepreneur Fats Chappelle organized and ran the Rabbit's Foot Minstrels. "They were around Texas, Louisiana and the South; they never got out of the cane breaks." Troy Snapps was Ma Rainey's piano accompanist for a year or two before she was brought to Chicago to record (1923). Both he and Dorsey are in Chicago, but they have never been introduced to each other.



When I showed the picture of Ma Rainey on p. 71 of PICTORIAL HISTORY OF JAZZ to Tom Dorsey, he said "One of my jobs was to autograph Ma Rainey's photographs for the fans. That's my handwriting!" I then asked him to write in my book the legend "Professionally, Thomas A. Dorsey", he did; and it is obviously the same handwriting, 37 years later.

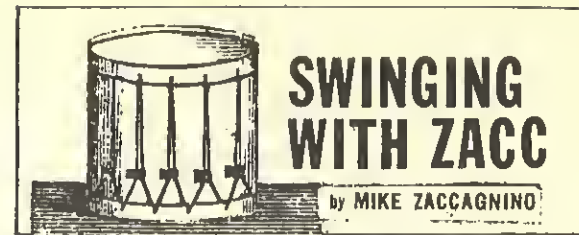
The band accompanying Ma shown on p. 70 was identified by Al Wynn and Tom Dorsey as Gabriel Washington, drums; Al Wynn, trombone; Dave Nelson, trumpet; Ed Pollack, alto and Thomas A Dorsey, piano. The group was billed as Ma Rainey's Wildcats both men say. Pollack now operates a funeral home in Chicago. The same group appears in the photo below in the order Pollack, Wynn, Dorsey, Nelson and Washington.

SYLVESTER "HOOLEY" AHOLA (Cont'd from p.6).

New York to Southampton, England. On December 30, 1927 he started work with the famous ORPHEANS at London's Savoy Hotel. After 10 months at the Savoy he joined BERT AMBROSE's superb dance orchestra in London's Mayfair Hotel until August 1931.

We quote Brian Rust from JAZZ NEWS AND REVIEW: "At other times, Hooley would switch from the uncompromising heat that recalled the finest work of Louis Armstrong, Louis Metcalf, Tommy Ladnier, and Muggsy Spanier, and could "play pretty" in the neat, unassuming style of Red Nichols or Phil Napoleon. He can be heard in this idiom on a number of very pleasing records made for the old green Zonophone label under the direction of BERT FIRMAN; under his name and also that of THE RHYTHMIC EIGHT." For British records featuring Ahola, I refer you to Rust's JAZZ RECORDS.

Returning to this country he was featured trumpeter with PETER VAN STEEDEN (6 years), ROBERT ARMBRUSTER, and DONALD VOORHEES on such famous radio programs as the Fred Allen Show, Mr. District Attorney, Lux Radio Theater, and Cavalcade of America. He was a member of the NBC staff orchestra directed by FRANK BLACK, AL ROTH, PAUL LAVALLE, etc., and worked society parties under MEYER DAVIS, NAT HARRIS, EMIL COLEMAN, and RUBY NEWMAN.



NAT IS GONE

The music world and public suffered a tragic loss with the passing of the great Nat "King" Cole who died Feb. 15th, a victim of cancer. Known for both his artistry as a singer and pianist, he rose from obscurity to become one of the highest paid entertainers in the business. Along with his famous trio they were one of the first to record for the then newly formed Capitol Record Co. and their disc of "Straighten up and Fly Right" was an immediate hit. This was later followed by "Frim Fram Sauce" - Paper Moon - Mona Lisa - Nature Boy and Christmas Song, all of which were tremendous sellers, and sold well into the millions. Besides his fine singing he was also a mean pianoman and one who really could swing. Anyone who listened to some of the wonderful things he's on know what I'm speaking of like his opening chorus on the JATP series of "Blues" where he is under the name of "Shorty" Nadine but it's Nat himself. The side also features Jack McVea-JJ Johnston and the famous whistling solo by Illinois Jacquet. On part three, he does a back and forth thing with Les Paul which really has the crowd howling. In 1945 he made 4 sides for the Sunset Label in California titled Laguna Leap/Black Market Stuff and Swinging on Central/I'll Never be the Same. Also featured on these are Charlie Shavers - the late Herbie Haymer - John Simmons and Buddy Rich. Nat can also be heard on A Hampton date "Central Ave. Breakdown" where Nat does the boogie woogie scale while Hamp does his two fingers bit up the other end. The reverse "Jack the Bellboy" features the trio with Hamp on drums. In 1946, Nat was on a Metronome All Star session "Nat Meets June" where he and June Christy share the vocals and "Sweet Lorraine" which has a vocal by Sinatra. The band included Charlie Shavers-Laurence Brown-Johnny Hodges-Harry Carney-Bob Ahern-Eddie Safranski and Buddy Rich. I had never had the honor of meeting Nat personally though I had seen him and his trio perform many times. I doubt very much if anyone had an unkind word for him and every musician who had known him or worked with him with whom I spoke, all dug him like mad. Nat may be gone from us but thank the Lord we can still listen to him on records and remember how great this cat really swung although once you've heard him guys like Nat Cole you never forget...

Hooley is also in OLD OLD TIMERS, a forty year PIONEERS of amateur wireless. He still has the original call letters, W1PU, assigned him in 1919. Barry Goldwater, Herbert Hoover, Jr., Ernest Henderson of Sheraton Hotels and others are in this club with Hooley.

He has retired from teaching trumpet but he does go out with trumpet or drums on occasions. An evening with Sylvester "Fun with Brass Instruments" or "The Story of the Trumpet" receive more critical acclaim than shows how presented in the New York City big time. He presents the story of the trumpet beginning with the ancient ram's horn of Biblical times up through modern style of trumpet playing, including demonstrations of various famous jazz stylists. For this he uses a symphonic trumpet, British overcoat cavalry cornet, mellophone, Aida trumpet, and piccolo trumpet. He carries the cavalry horn in his drum case and even though he is drumming he may haul it out a couple of times an evening for "Jazz Me Blues" etc., keeping the drums going with his feet for the rhythmic pattern.

A remarkable trumpet player, of direct Finnish descent, with a pleasing personality and wit. I'm privileged to have had this brief opportunity to present him to you -- a finer person you'll never find. May histories on jazz and musicians duly recognize his abilities and contributions!

FILLING IN DISCOGRAPHICALLY

CORRESPONDENCE

ODDS AND ENDS

from researcher, Bert Whyatt, Somerset, England

The Filling In Discographically in 64 and 65 are interesting - I hope you can keep this as a regular feature. Have done a little digging where I am able on a few of the items and the following may be of interest to you:

64p9 BILLY HAYS: at least some of the Okeh records under this name are actually Sam Lanin sessions. I have details of some that definitely are - would you like to know about these? Yes.

64p9 ROOF GARDEN ORCH PaE R204: these are Harry Reser sides- W40019BB cut 2B0404 on Okeh 41021 as Jazz Pilots; W4007B7E cut 280613 on Okeh 41066 as Harry Reser's Jazz Pilots.

64p10 FRANK HUTCHISON: Bill Myatt is correct in saying that 80148A is the master number for the Arkansas Travelers' Give Me A Ukelele. Brian Rust's Jazz Records is in error with 80143A. I have seen the AT record and further confirmation, of course, comes from Dave Freeman's reporting of Okeh 45064 in the next paragraph. Regarding the date for the block of masters WB0350-59, WB0342/3 are listed as 270129 and the same date is given for WB0362/3. (First pair are Okeh Melodians on 40761/6 and the second pair are Clarence Williams on 8440). The inference, then, is that the Hutchison sides were cut on this same 270129 date.

The brace of sides on 45064, W80143/4, were probably cut 261029 or 30.

65p4 FRED WARING VI 2150B: re gap in matrix numbers (2B000 gap - never!) all I'll say is ask Herb Thimne to refer to the relevant section of Jazz Records and consider the take of this issue of Stack O Lee Blues!

65p4 BOB HARING: 10559/60 are also on Perfect 15462 under the same band-title as the Oriole. Perfect 15463 has, on one side, the title It Looks Like Love and is as by Majestic Dance Orch - this is probably matrix 10561.

65p5 LOUIS ARMSTRONG: to Bob Hilbert's additions add W404412D also on PaAU A3199, OdG A286029. W404413C also on OdG A286030. The Okeh catalogue number of W405060 is 41530 (not 41550).

Here are a few other 78rpm additions to this period in the Armstrong discography and not listed by Brian Rust: W402225A also on OdG A2B050; W401690C and W402534B also on OdArg 2B4474; W402947A also on OdG O-037749.

Please convey my thanks to Carl for the Phantasie Concert listing. Great! This I never expected.

WARING'S STACK O'LEE/FAREWELL BLUES -

Research from R. E. M. Gottlieb, Waco, Texas.

I can give a little 'light' on the WARING'S PENNS.: VI 21508 Stack O'Lee Blues/Farewell Blues. Here is the personnel on them: James B. Gilliland & NELSON KELLER are the Trombone & Trumpet soloists. The rest: Clare D. Hanlon-Trb.; J. W. Mullen-Bass Horn; FRED C. Buck - Banjo; Scott Bates-Bill Townsend-Francis Foster-Violins; Wilfred Campbell-E. C. Cockerill-Will Morgan - Art Horn - Sax. & Clarinet; George A. Cully - D. Wade Schlegel-Drums; Poely McClintock; Charles E. Henderson - F. W. Hower - Pianos; Lucia Garcia (A Waco, Texas boy, by the way) Violin; Evalyn Nair-Dancer, and Fred Waring, Director.

This information was sent to me by Fred Waring himself, in 192B, with a photo to match the personnel. I hope this helps you some.

ATLANTA FOOTWARMERS

Info. from Bruce Bastin, Clemson, S. C.

Dear Mr. Kelly,

I was very interested in your column of the Sept. Record Research concerning southern bands.

Thanks to your column of an earlier date, I have recently been in touch with Duke Welborn of Atlanta Foot Warmers fame. I have a copy of a photo of the band, which was organized in February 1923 by Adam C. (Duke) Welborn. The personnel was as follows:- Pete Sullivan - Jack Cathcart - trumpets; Phil Scheeneek - Bishop Forman - reeds; Bill Munn - piano; Dewey Bass - banjo; Duke Welborn - drums (occasionally vocal.)

It's quite likely you already have this information, but I thought it might be of use if you continue your column on those southern bands.

P.S. Duke told me that the band was originally known as the "Footwarmers", and was so written on the bass drum, with the word Atlanta written above and Georgia written below. Because of the lay-out, it soon became known as the "Atlanta Foot Warmers" (the words were separate), so the new name stuck.

A later personnel is as for Eddie Dillon's Dixie Footwarmers on P. 169 in Brian Rust's book-actually Duke's band. The cornet was Neal Landrum.

SPOTLIGHT ON PEEWEE RUSSELL

Query from R. Bollinger, State College, Penna.

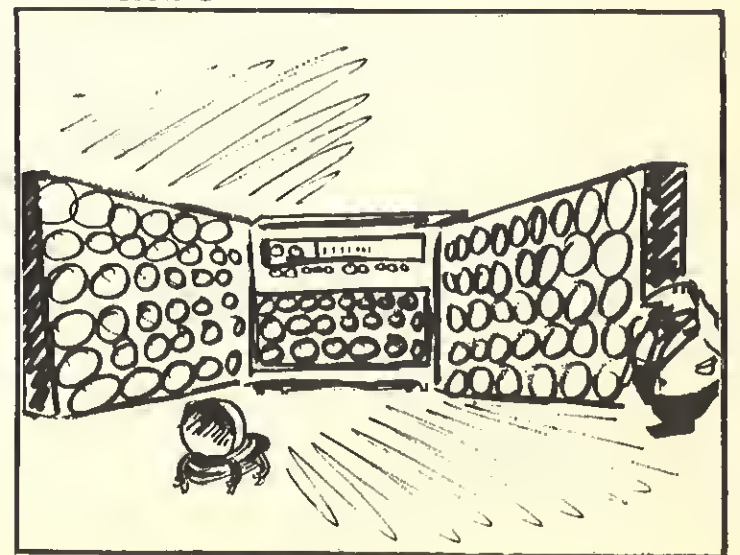
The record in question is a 12-inch LP on the Tiara (?) Label, titled "Spotlight on Pee Wee Russell, Jo Jones, Buck Clayton, Vic Dickenson, Lou Carter (?), Bud Freeman." The number is Tiara TMT 7532, and the record is manufactured by Promo Sonic, Inc., 111 No. San Vicente Blvd., Beverly Hills, Calif., although a letter to this address produced no answer at all.

I am particularly interested in 4 tracks: "Pee Wee Blues", "Synthetic Blues", "Billboard March", "Blue Blues." I would like to know: (1) The entire personnels for these tracks (the performers listed above are not the only ones playing; (2) who is "Lou Carter?"

I will be most grateful for any information you may be able to give me.

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RIM CHIPS



"Man, I like my fi hi."

THE CHOCOLATE KIDDIES IN COPENHAGEN(Cont'd from p.3).

donnas who are lovely to look at and a pure delight to listen to, when they are singing sentimental songs like "My Old Kentucky Home."

There's a snappy chorus of dancing girls which takes over the stage every two minutes, giving very splendid performances, of which the "Chocolate Kiddies' Parade" was the best of all. But in spite of the charming and amusing details and the breathless pace of the show the audience wasn't as enthusiastic as it might have been. Was it because the enthusiasm reached its peak when Wooding's jazzband took over the stage for 15 minutes? Perhaps. That jazzband really was something. Never before have we heard anything like it and there is only one word for it - Unique. It was pure delight for a music lover, and those who didn't like the music probably found it amusing to watch the various tricks the musicians did on and with their instruments. Not until now has it been possible for the Copenhageners to listen to a real jazzband, too bad it's only here for six more days."

The public loved the show and it became a big success. The rush for tickets was fantastic and the house was packed every night. To meet the need, it was decided (ed.: I don't know by whom) to give a matinee on Saturday and Sunday. The idea did indeed seem good, but the reaction from the performers was anything but favourable. After each performance there were rows over wages and when the actors' claim wasn't honoured some of the most badtempered started to threaten to kill their leader, Doctor Sirota. This was reported to the Danish police and during the last performance policemen were placed at various spots on and behind the stage to take care that nothing happened to doctor Sirota.

The revue was to leave early on September 22, 1925, for Germany, but all day long it was discussed whether to continue the tour or stay in Copenhagen until financial claims were honoured. The revue finally left late at night, but Sam Wooding and his band stayed for some days. It seems as if Wooding believed that the orchestra had a special contract and consequently felt especially wronged.

All this the astonished Copenhageners could read about in the afternoon papers on Wednesday, September 23, 1925,

"There's still trouble within the ranks of The Chocolate Kiddies. After the trouble Monday night more trouble followed yesterday and the wrath at the show's leader, doctor Sirota was overwhelming. Very serious decisions were taken, and it was, for instance, decided to stay in Copenhagen till everything was settled.

The negroes, however, did not succeed in establishing a joint fighting front, half of them at least travelled to Lübeck as arranged. Among those left behind is Sam Wooding's jazzband."

One of our big varieties (show houses?) THE SCALA at once decided to engage Wooding's band, but when the latter was approached with the suggestion he had already made up his mind to let bygones be bygones and continue to play for the revue, and on Friday, September 25, 1925, the first real jazzband visiting Denmark left by train to join the Chocolate Kiddies in Hannover, Germany.

MAIL ORDER MOUNTAIN MUSIC(Cont'd from p.9)

quite soon enough. The war interrupted recording activities and the only records available were those that had already been re-recorded. Mountain ballads and hot novelties were given a slight reprieve. Many Conquerors were renumbered and re-released in the catalogues for the war years. But to the consumer there is nothing new about an old record with a new number. The end was near! In the same 1940 catalogue, Sears was offering for the first time in almost 20 years the "WORLD'S GREATEST SYMPHONY ORCHESTRAS." The end WAS here! The end IS here!

ADDENDA: Anyone with a little ambition may want to pursue this research further by a little digging in his local library. Montgomery-Ward would certainly be interesting to investigate,

and their Chicago office was most cordial, but time and circumstances prevented a follow-up. Present location of yours truly also prevents a follow-up.

Bob Healy
P. O. Box 96
Alamosa, Colorado 81101

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